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which, in my opinion, seem more at home on an earthenware plaque than on a canvas in a gilt frame.

The Limoges factory also makes hard and soft paste porcelain for ornamental and table use. They have been unusually successful in overcoming the difficulties which always accompany the manipulation of soft paste; for it is a compound of sand, lime and alkaline vitrifiable matter which has no consistency and, until finished, is very difficult to handle. But once glazed, the decoration which is applied outside and then fired in, allows the artist a much wider range of action and color, and also the privilege of retouching, which the painting under glaze on hard paste excludes. The Havilands have well succeeded in producing fine wares, both in ordinary and in expensive styles, which, while they are indebted to France for their artistic qualities, suggest the American genius of their manufacture by the simplicity of the methods and the close figuring on the prices.

FREDERIC VORS.

OLD CHELSEA.

A good many people probably imagine that they could tell real "Old Chelsea" china from sham almost at a glance. It would seem, however, from a case recently tried in a provincial town in England, that the difference between the two is sometimes so trifling as to puzzle professional connoisseurs. Some time back a gentleman

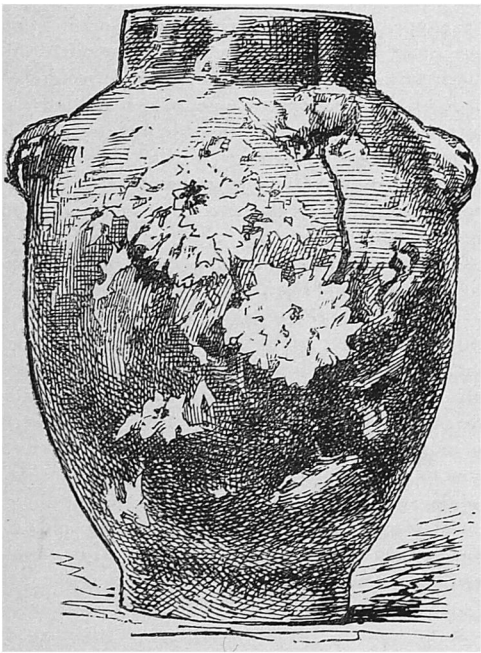


FIG. 5.

who had been dabbling in old china for five years bought from a dealer a cup and saucer and cream jug for £60, the articles being warranted as genuine "Old Chelsea." The purchaser took a full hour to inspect the crockery before concluding the transaction, nor does he appear to have doubted that he had obtained a great bargain, until some friends expressed scepticism as to the genuineness of the ware. It seems almost a pity that they did not keep their doubts to themselves, and leave the happy collector in the blissful conviction that he had contrived to pick up three pieces of really rare "Old Chelsea" for less than their market value. His mind being thus impregnated with dire misgivings, he submitted his precious purchase to the judgment of an expert, who at once declared the ware to be spurious. As other authorities pronounced a similar opinion, the purchaser demanded his money back from the vendor, and this being refused, the case came into court. From the general tenor of the evidence it appeared that the crockery was not "Old Chelsea," but a capital imitation, worth about £3, as one of the witnesses said, "as a curious forgery." The ware itself was old enough to have been the genuine article, but the painting, which should have constituted the real value, had been evidently done some thirty or forty years ago by either French or Dresden artists. Yet the work cannot have been so very bad, from an artistic point of view, since we find an artist declaring it to be "quite as good as many things that are done at Paris and Dresden now." It would thus seem that the real merit of "Old Chelsea," in this authority's opinion, does not so much lie in its artistic excellence as in its rarity. The forgery was so complete that even the gold anchor which distinguishes "Old Chelsea" was painted in, and the general appearance of the articles were such as to deceive all but the profession.

China Painting.

RULES FOR BEGINNERS.

ON the placard defining the principles of decorative art, which is hung up at the famous school at South Kensington, London, are the following excellent rules regarding the decoration of pottery, which the art amateur should "read, mark, learn, and inwardly digest:"

1. The form should be most carefully adapted to use, being studied for elegance and beauty of the line as well as for capacity, strength, mobility, etc.
2. In ornamenting the construction, care should be taken to preserve the general form, and to keep the de-



FIG. 6.

coration subservient to it by the low relief or otherwise; the ornament should be so arranged as to enhance, by its lines, the symmetry of the original form, and assist its constructive strength.

3. If arabesques or figures in the round are used, they should arise out of the ornamental and constructive forms used, and not merely applied.
4. All projecting parts should have careful consideration, to render them as little liable to injury as is consistent with their purpose.



FIG. 8.

5. It must ever be remembered that repose is required to give value to ornament, which in itself is secondary, not principal.

To these rules we will add two others, which are hardly less important: (1.) Let every line of your design have a meaning; (2) use the fewest possible lines to convey your meaning. Remember that the simplest ornaments suggesting objects of well known beauty afford at all times more gratification to the sense than labored productions, where mere drudgery gets the better of accurate concep-

tion. In the examples we give on the next page of Egyptian ornamentation, which the amateur may find easiest to employ in his first essay in painting on china, not a line or curve is introduced except as being part of the plan of conveying an impression which the mind can dwell upon with pleasure or profit. The designs have been selected as good examples of the individuality rather than the mere beauty of Egyptian ornamentation. They are correct symbols of plants culled from the groves which adorned the banks of the Nile. The first idea which strikes the eye of the observer is their regularity and mathematical precision. Throughout Egyptian ornament we are ever reminded of the presence of the compass and square. Our thoughts are led to contemplate the arts of the people who built the Pyramids, and the origin of the mathematical science irresistibly dawns upon our imagination.

In Fig. 1, which represents a bunch of papyri, we are presented with an ornament conventionalized, not a carefully drawn likeness of the original; and this is a point upon which ancient and modern practice are most at variance. The ancients believed (and those Eastern tribes least affected by European ideas still believe) that an ornament need not be a faithful likeness or picture, but should embody a general notion of what it is intended to represent. In other words, they believed more in the symbolic and less in the imitative character of art than we do.

Fig. 2 is perhaps a still earlier representation of a palm tree; not a single line here is thrown away, and though it may seem somewhat rude to modern eyes, yet there is an evidence of notion about this simple figure—a notion which takes in the full scope of its task, and ren-

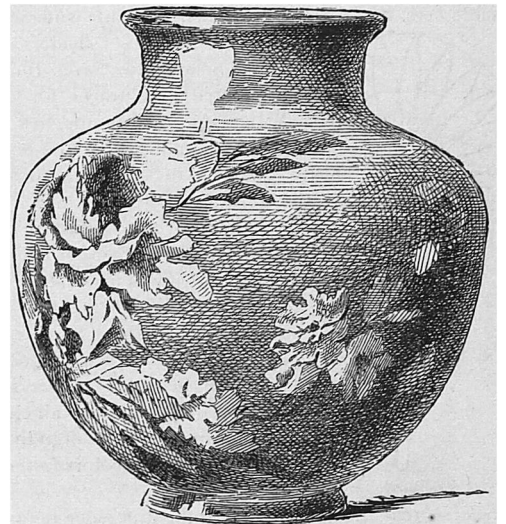


FIG. 7.

ders all the truth with the fewest strokes and in the humblest manner.

Fig. 3 is also a simple ornament (papyrus and flower), whose unostentatious yet suggestive style charms the eye by its very simplicity.

Fig. 4 is perhaps slightly inferior to the last-named, but it possesses the quality of much variety in form, attained by very few lines.

For those of our readers who prefer to begin with less formal designs, we give the white flowers and canary bird in Plate III of our supplement. This is from the advance sheets of the second part of a new publication by John Wiley & Sons, entitled "Piton's China Painting in America," treating specially on Japanese decoration. Our Plate II. is from Part I. of the same publication.

SETTING THE PALETTE.

IN preparing the palette for painting on china the list of enamels should be limited to as few as are absolutely necessary. We shall not at present go into explanations of the chemical properties of the colors, explanations which would only tend to confuse the reader without aiding him in the least. We shall, therefore, describe only such colors as have been tried and found suitable, by their general excellence, to constitute all that is required, and all that are in daily use in the potteries. The colors are: Rose, ruby, ivory, yellow, orange, olive, yellow-brown, dark-brown, chrome green, emerald green, neutral tint, sky-blue, cobalt blue, forget-me-not blue, dark blue, fusible lilac, French gray, black, best red, white enamel, and shadow-for-white. These are all that are required for ordinary purposes, excepting flesh tints, which are produced by a few special colors not necessary to be mentioned, but which will be examined in their proper order, for it would not be wise to encourage the student to attempt the figure as a commencement of his studies. All these colors can be obtained ready for mixing from any of the dealers in artists' materials whose announcements will be found in our advertising columns.

Our next task will be to explain the mediums required for mixing the colors. These are: Fat oil (technically so called), that is turpentine, allowed, by exposure to the atmosphere, to become thick, and so to form a medium, of the consistency of thick cream. As it requires a long time to secure a sufficient quantity thick enough for use, we should recommend students to buy it with their colors. They also purchase turpentine and oil of aniseed, or of lavender, which can be obtained of any druggist. For the palette we should advise a square of thin plate glass, 8 x 8, with a piece of white paper pasted at the back, in preference to a tile, as it is more easily cleaned, and does not in any way injure the colors. The ordinary thumb palette will answer very well, excepting that it is not

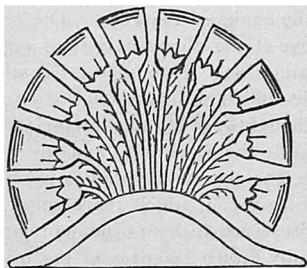


FIG. 1.

usual among china painters to hold the palette in the hand, but to have it on a rest generally used by them. As it requires some time to become acquainted with the use of the rest, we shall dispense with an explanation of it for the present, although, to advanced students, it is invaluable. We should recommend young students to substitute the mahl stick where a rest is generally used. As to palette knives, they can be bought at any art material dealers. The handiest is the best, but two are often useful—one large and one small. The pencils used for painting on china differ from those used in water colors. They are made of camel-hair, and are not so expensive as sable, etc. We find seven pencils quite sufficient ;

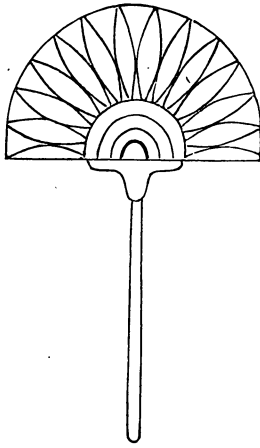


FIG. 2.

three sizes of shaders, or flat pencils, two sizes round-pointed, one tracer for outline and sharp touches on stems, and a small fine-pointed one to sketch the design on the piece of china. It is not wise to paint on any piece of china that has been in wear, as it will invariably lead to disappointment, the old ware that has been used being sure to spoil when subjected to the necessary process of firing—a process that all china painting must undergo in order to have the colors fastened to the china.

The first great difficulty is to learn the difference between the color when on the palette and when it has undergone the process of firing. This we will endeavor to explain. The painter must draw upon his imagination, and fancy when he is using rose-color that it is crimson-lake, and he will then have a very good idea as to the tint it will be when fired. In the same way, the lilac we are to use for the background of our illustration, Plate III, will look purple. It will have to be painted strong. Care must be taken not to lay on the color too thickly, or it will not assimilate with the glaze, but will stand out and present a very unsightly appearance. Rose color and ruby

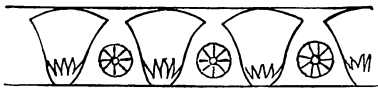


FIG. 3.

are the only two colors that vary greatly in tint before firing, and when choosing our palette we should bear that in mind. Ruby or maroon should be used for the purple of the grape, and crimson for the damask rose.

The two greens we recommend (chrome and emerald) are both useful colors—the emerald to be used for high lights, the chrome-green for mixing with yellow to form any tint, from the delicate fresh yellow-green of spring to the glossy leaf of the holly and camelia. Olive-green is the color used to finish the leaves on the first painting, but it is never used in the first stage. Yellow answers all the purposes of gamboge in water-colors, and remains nearly the same after firing as before. Orange appears a little brighter. For our canary bird, ivory-yellow should be used, unmixed with any other color. It

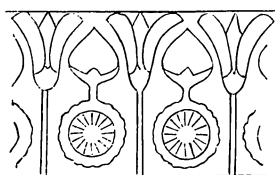


FIG. 4.

should be put in lightly and shaded with yellow-brown (brun-jaune). The two browns (light and dark) are very good colors, not to be excelled. The light brown is used for the first painting. Mixed with rose-color, it gives a very beautiful rosy-brown for the stems of our white flowers. The dark

brown is to be used only as a finishing color. Mixed with ruby, it forms a rich purple-brown tint for sharpening up touches for the edges, the center fibres of the leaves, and the orange seeds of some flowers. Forget-me-not blue distinguishes itself in the lighter shades, and when laid on thickly it is a very intense ultramarine. It is a very good color to use, and not so liable to get dry with repeated firing as many blues are. This color mixes well with rose-color and forms a delicate lilac ; mixed with ruby, it gives the intense shades of the damson and blackberry.

French gray and sky-blue (bleu celeste) are the most suitable colors for shading the white flowers in our illustration. Neutral tint (another mixture) we think it advisable to use for the light shades in back leaves. Mixtures of other colors having to be laid on pale, are apt to become dry, and not shine. This, we find, is not the case with neutral tint. Black we have included for use when painting birds, flies, cattle, etc. Although it can be imitated with the other colors, it saves time and answers the purpose better to obtain it ready made. Our next and last color is white enamel. We place it in the order in which it should be used, that is to say, when every other color is done with. It should only be done very sparingly, and with great care, in order to give the intense high lights on leaves, flowers, dewdrops, and eyes of birds, etc.

Do not make the colors too fat, but rather the reverse, as when in use it is easy to touch the point of the pencil in the thin fat oil, and so help it to work better than when the color itself is too fat to begin with. Oil of aniseed, or lavender, is only used to assist the working of the color, and not to fatten. They must be sparingly used, or they cause the color to flow over the outline. We do not consider any preparation of tar, as recommended by many china painters, necessary. By dispensing with it the smell is obviated, and many a severe headache is prevented.

THE OUTLINE.

Having brought our student thus far, we must recommend him to prepare to follow closely our next directions, as it will prevent many failures in the future—and he must be very careful in sketching the outline of the flowers and leaves, with which we propose to illustrate the first lesson. Sketch (as it is technically called) is the Indian ink of our color-box with which all the outlines of the subject to be painted must first be drawn, just the same as with black lead, in water-color painting. Care must be taken not to use too much sketch, as when too dark it has a tendency to alter the colors, and by so doing lead the painter astray.

Instead of copying the design, the student may transfer it mechanically to the place to be decorated, by means of a piece of red transfer or impression paper. This is very simple. A careful tracing of the design, made with a hard-lead pencil, is laid on the plate, the red impression paper being between the tracing and the plate. Each line is then carefully gone over with an agate or other stylus of hard material; the red paper is lifted, and the complete outline is found on the plate. No pains need be taken to remove these lines when they are done with, for they will disappear in the firing; and the same thing will be the case if Indian ink is used instead, for, it being a preparation of carbon, it will burn out entirely.

The student should bear in mind, that no matter how good the traced outline may be, it is necessary that he should go over it strongly with Indian ink or color. The importance of this will be especially appreciated in regard to the design we have chosen; for the background, which has to be put in first, would obliterate the outline altogether if the latter were not clear and distinct.

THE PAINTING.

The background is painted in by laying on as flat as possible, with a broad brush, a wash of color mixed with medium, and dabbing it over with the flattish, stumpy brush, known as a "dabber." Before the color begins to dry, you take the dabber, which should be quite clean, and with an even, stippling motion, pass it lightly and quickly over the whole surface, until a uniform smoothness and evenness of tint is obtained. The dabbing process can be kept up until the color is quite dry, and the more care that is exercised the smoother and more uniform will be the result. The dark outline will still be distinguishable if it has been properly put in. The superfluous color can be easily scraped off with a penknife, thus leaving the ground-tint only where it is required. During the painting any color may be removed, if not exactly the right tint, by means of a rag moistened with turpentine, without hurting the outline, if not rubbed too hard.

Carefully draw in the bill, eye, wings and feet of the bird with black, brown and gray. Wash in the ivory-yellow for the body, and let it dry perfectly before putting in the details of the plumage. For painting the flowers

and foliage, we cannot do better than give the following general lucid and concise directions, abridged from J. C. L. Sparkes' Hand-book on China and Tile Decoration : "Prepare a palette with a small quantity of orange, green, blue and brown, and commence by putting in the lightest tint of the leaves first, wherever they are required; such as the gray-blue of a shiny leaf when the light passes through it. Always put the light first. Tone the green with orange for a yellowish green, and with cobalt if a colder tone of green is required.

It is best not to go over the whole of the leaf with the lightest color, but to put the tints down clearly where you see them in your copy, or in the natural leaf that is being imitated, leaving the rest of the leaf free for whatever color it possesses. Care must be taken to avoid a ridge or a strong mark where the different tints meet. This can be managed by not letting the colors quite meet, and by taking care that they are not too wet. When the whole surface of the leaf has been covered in this way, it must be left to dry.

To avoid delay, a clean palette may be taken and "set" for the flowers, and the first or lightest wash laid on thinly in the usual manner. For the highest shining lights the china may be left clear, the color being, of course, softened to nothing as it approaches the light, unless the petals are very shining. It is, perhaps, less difficult to paint them all over with the palest tint, and finally, when the color is quite dry, to take out the high lights with a penknife.

While the first wash on the flowers is drying, the artist may return to the leaves, which, if quite dry, are now ready for shading.

The proper shade of brown, olive-green, etc., for this purpose, may be easily obtained by judiciously mixing the necessary colors; for instance, deep olive-green can be made by mixing green, orange, brown and red.

Grays of different shades are made by brown and blue; or brown, blue and green; or brown, blue, green and pink. Put these in very faint washes.

For the serrations of the leaves, the stems, and general finish, purple-brown is in many cases very useful. It also serves as an excellent outlining color, either alone or mixed with common brown."

Our illustrations (Plate II) of Rouen decoration need very little comment. The painting is all done in one color ("bleu ordinaire"), and the designs are to be traced in exactly the same way as set forth in our description for the decoration of the plaque we have just described. These monochrome examples are, of course, much easier than the latter, and might easily be varied by the substitution of the simpler Egyptian designs we give on this page. The only suggestion we find necessary to add at the present writing is, that the borders of the plates should be finished last, to avoid rubbing the edges.

Ceramic Notes.

A lot of fine old Wedgwood china was recently exhibited at the Liverpool Art Club. It is the most complete collection of this ware ever got together. There were 220 frames of plaques, medallions and cameos, 21 cabinets, cases of vases, figures, etc., all of the most artistic ware.

A splendid cup, with figures decorated in red, which was found at Sta. Maria, in Capua, has become the property of the Louvre. It dates back from the early part of the fifth century (B. C.), and bears the signature of the potters, Dauris and Calliades. It is represented in Frohmer's "Choix de Vases Grecs," plates ii., iii., iv., and in the "Musées de France," plates x., xi., xii.

It is a pity that some of our ladies who have so much money to waste for personal adornment do not spend a little of it on articles of such real and permanent beauty as are to be found in the show-rooms of our leading dealers in china and porcelain. For a few dollars one may buy at Messrs. Collamore & Co's.—we mean the Collamore, at the corner of Broadway and 21st street—pieces of delicate color and form, such as would give to the shabbiest-looking apartments a suggestion of refinement. There are, for instance, a variety of wall-pockets for cut flowers, of the most tasteful French designs; some, which are particularly graceful, forming branches of lilies and leaves, in natural colors and most realistic form. It seems positively a reflection on the good taste of New York that things so pretty and so cheap should not have been sold out long ago. There are dinner services of Copeland-ware, of simple but thoroughly artistic patterns, so reasonable in price that we do not see why any housewife of ordinary means should use anything inferior. As for the exhibit of Bennett-ware, that is interesting enough to be made the subject of as full an article as we devote in the present number to the Haviland faience, which it much resembles. Our readers, by the way, will find at Davis Collamore & Co's the original of one of the most beautiful of the objects which furnish the illustrations to the article to which we refer.